

MISS CHARLOTTE CUSHMAN.

The rise and progress of this distinguished American actress, is a strong evidence of what perseverance, steadily directed to one object, will accomplish. She first made her debut in public life as a vocalist, but finding that she could scarcely hope to excel in this line, she soon after adopted the stage as her future field of action. Her first attempts upon the stage were far from giving promise of her future ability; indeed, she was considered as having made a signal failure of it; but nothing daunted, she still strove on, hoped on, watching, studying, and improving, until at last, slowly, but steadily, she rose to the distinguished position which she holds, as the queen of tragedy. Miss Cushman has earned a very high European reputation, and her present tour through this country, we are gratified to know, has been eminently successful and profitable. We understand that she is soon to return to England. The picture by our artist, given herewith, is no less peculiar in the expression, than faithful as a likeness, evincing much of the strong masculine will and purpose that forms so prominent a part of this lady's moral character. Miss Cushman has indicated her right to the name of poetess, by some very beautiful and feeling productions. A woman thus gifted could not fail, sooner or later, in attaining great distinction before the world. The highest ranges of character, in tragedy or comedy, have become her favorite walk, and public opinion has certified her reputation with cordial and continued approval. In England she has been uniformly successful, not merely on the London stage, but throughout the provincial circuits, and so on to Ireland and Scotland. By the friendship of Charles Kemble, and Mr. Phelps of Sadler's Wells, she attracted the favorable regard of royalty itself. With Mr. Macready she made several very successful tours, and both the Glover and the Davenport schools, different as they are in style, claimed her for their own pet pupil. It is a somewhat singular fact that when she returned to her native country, Boston was the only city where her welcome was not immediately cordial; but the paltry and ignorant objectors were soon silenced by an enthusiastic verdict in her favor from large and fashionable audiences at the Federal street Theatre. The vicissitudes of the theatrical profession are very trying, but Charlotte Cushman seems superior to them all. In private life, she has won many warm and influential friends. Among the British aristocracy, her purity of diction and quiet amiability of manner, have made her so many friends that, leaving professional engagements out of consideration, she seems undecided which side of the Atlantic to honor with her presence. She has the best wishes of the profession and all who have known her. A real *artiste*, like her, knows



PORTRAIT OF MISS CHARLOTTE CUSHMAN.

how to govern circumstances and "make a merit of necessity;" hence we find that her somewhat angular features and masculine frame have been subservient for splendid impersonations of Talfourd's Ion and Shakspeare's Romeo, among other similar characters, but which are so poetically different as to require the utmost delicacy of discrimination for their suitable representation on the stage. We have seen her play Queen Katharine, in Henry VIII. and Mrs. Simpson, in Simpson & Co., on the same evening!

in appearance, of great strength. A ride to Fairmount, and a walk across the wire bridge, is the daily recreation of many citizens during the heats of summer, and is at once a convenient and economical pastime, inasmuch as some forty or fifty omnibuses are constantly plying to and fro, between this point and the Exchange, calling for an expenditure of six cents on the part of any lady or gentleman who may choose to improve the opportunity for a suburban excursion.

HAPPINESS OF OLD AGE.

Nor are advancing years marked always with unpleasing qualities. The eye that is growing gradually dim, may yet beam with the soft light of joy, as well as become heavy with the tear of affliction. Age often displays gentle and holy affections, deep as the foundations of the soul, that diffuse benignant sunshine throughout the circle of their influence; radiant, celestial hope sometimes cheers the declining path, and creates a delightful composure of the heart, altogether unlike "comfortless despair;" deserved honors crown a useful life, and attract veneration and love; for not always is transcendent merit, though retiring from high stations in the world, made the sport of "bitter scorn and grinning infamy." Manhood has magnanimous virtues, as well as degrading vices; victories nobler than war's grandest triumphs, as well as tempestuous temptations; worthy, as well as ignoble ambition. What sight is more sublimely beautiful, than friendship, whose corner-stone was laid by the hand of youth, growing up in majestic simplicity, as every year adds materials to the enduring fabric, until at last the sunset of age gilds the structure with a grace like that of Paradise? Yes, it is true, that age may meet the smile of faithful regard, as well as the "altered eye of hard unkindness." "Amid severest woe," a hopeful, quiet, uncomplaining temper, alive to the keenness of sorrow, yet wearing the look of heavenly patience, is sometimes seen, as well as "moody madness laughing wild." And finally, age, though "slow consuming," very often reaps the earnest of immortal life, and spiritually ripens for the skies.—*Literary World.*

SUSPENSION BRIDGE AT FAIRMOUNT.

This beautiful structure forms—in connection with the celebrated water works, at Fairmount, on the Schuylkill—a prominent object for visitors who are sight-seeing at Philadelphia, and all persons who have visited this delightful spot concur in terms of admiration. Our artist has sketched this from a new point, giving us a view differing from any of the numerous drawings that are already before the public. This bridge was built in 1841, at an expense of \$55,000. It is 357 feet long, thirty feet above the surface of the river, and, though but slight

LIFE OF CHARLOTTE CUSHMAN.

PHOTO THE GAVE NO SUGGESTION OF THE STAGE. 16

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